

Tradition of Imagination in Architecture

4. compressive / violence  $\rightarrow$

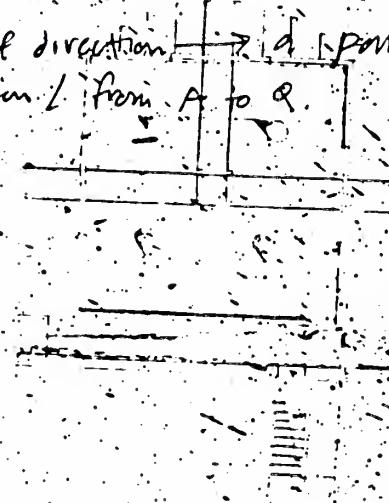
Q: what is the mediation (device) idea. Between the 2 world  
degradation of energy. Ret point 0.

use a mark (C)

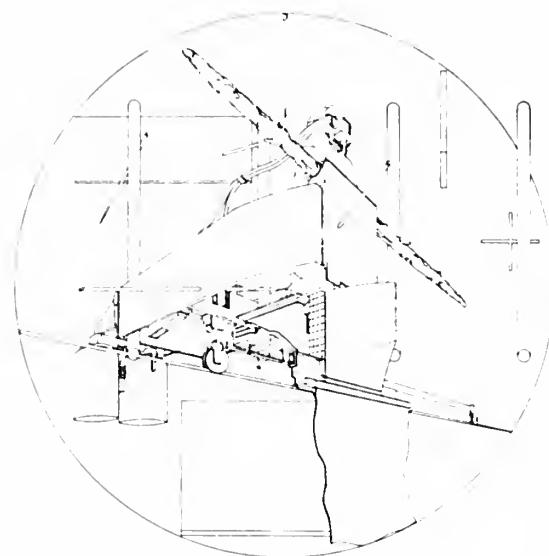
Remember knowledge as a movement  
progressive set of truths.

there is some form of direction  $\rightarrow$  a path to being

Q: Why non direction / from A to Q



NEIL MARTIN DENARI



W O R K S

This project is a primal analytical tool. At times it becomes a primal analytical weapon as the functions of weaponry in war and equipment in discovery become indistinct. The propositions and questions of this effort are endemic to both the warrior and the scientist as embodied completely in the architect.

I have based my investigations upon the work done by the British mathematician and logician, G. Spencer-Brown. While all of his writings have influenced me greatly, it is the text *Laws of Form*, first published in London in April 1969 that is of most importance to me. It is imperative to mention that M. Heidegger's essay on numberless mathematics has conceptually reinforced my belief in Spencer-Brown's text (if there was ever to occur an opportunity to dismiss it as unapproachable.) It has been however, Spencer-Brown's own admission of confusion or illegibility concerning the text and his imploration to the reader to make ones own conclusion that has led me to the creation of this primal and personally indispensable tool. So, whatever alchemical overtones might preface this scenario the project has come forth in the form of questions and wonderment. I have made no attempt to ask pseudo-questions resulting in pseudo-answers, thus the proposition is founded on the species of physical enquiry: Architecture is my form of enquiry.

Start with this: Distinction is Perfect Continence

- 1.0 That is to say, a distinction is drawn by arranging a boundary with separate sides so that a point on one side cannot reach the other side without crossing the boundary. For example, in a plane space a circle draws a distinction
  - 1.1 Once a distinction is drawn, the spaces, states, or contents on each side of the boundary, being distinct, can be indicated.
  - 1.2 There can be no distinction without motive, and there can be no motive unless contents are seen to differ in value.
  - 1.3 If a content is of value, a name can be taken to indicate this value.
  - 1.4 Thus the calling of the name can be identified with the value of the content.

Name: Heuristic Structure-8405

Position: (in a) Triply- Extended continuous manifold being:

1. Phenomenological
2. Non-hierarchical
3. Horizontally experienced
4. Extended

System (coda): Part one- Cloven Space

Pervasive Space

Indicative Space

Let a = any arrangement

Let s = deepest space

Let  $S_c$  = space cloven

Let  $T_+$  = Transitive Cross

System(Coda): Part two - Space Continuum

Let SC = Space Continuum

Beginings

.... Four points are seen in the continuum. They are only small black dots before my eyes, and I am not so sure where I am. The points are connected by lines. The four lines are projected in a planar field. They appear to my eyes to configure the primal shape of a square, but there is nothing to compare it to; there exists no referential substances. I will compress myself into two dimensions and cross over into the distinguished planar space. In this severed and mutilated condition, the continuum and myself, the observer whatever it sees is only partially itself. Spencer-Brown notes that the physicist who describes a world of atoms and molecules is himself made up of such particles, no more, no less."Thus we cannot escape the fact that the world we know is constructed in order (and thus in such a way as to be able) to see itself." Question: Am I me or am I the continuum? Am I inside or outside of the cloven space?

As regards these questions, Descartes must be cited as an analogous pursuit. If the cartesian Dualism says that -- "this is me (my consciousness) in here and the rest of the world is out there"--then a clear distinction has been drawn. But as history points out, this system is only capable of describing the continuum and nothing else.

GSB- Axiom 2. The Law of Crossing

That is to say, if it is intended to cross a boundary and then it is intended to cross it again, the value indicated by the two intentions taken together is the indicated by none of them. That is to say, for any boundary, to recross is not to cross.

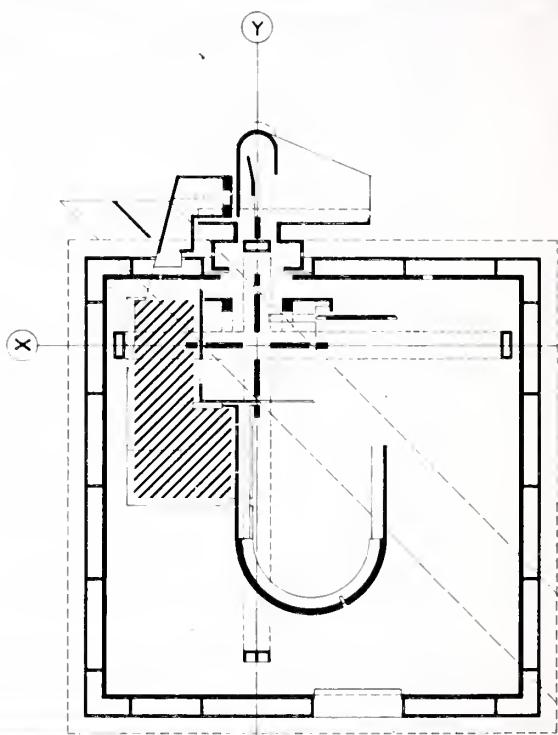
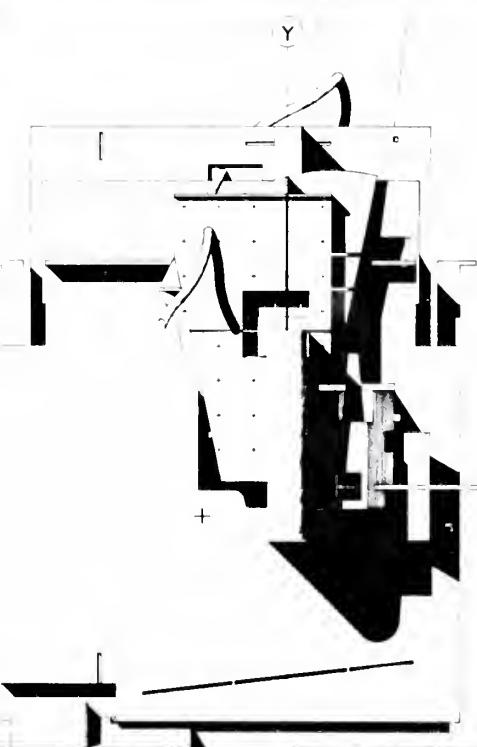
It is evident that this axiom is powerful enough to confront the dilemma. It is left for us to choose which side of the boundary we are on. This is the presentation of idea as environment. Space is the idea.

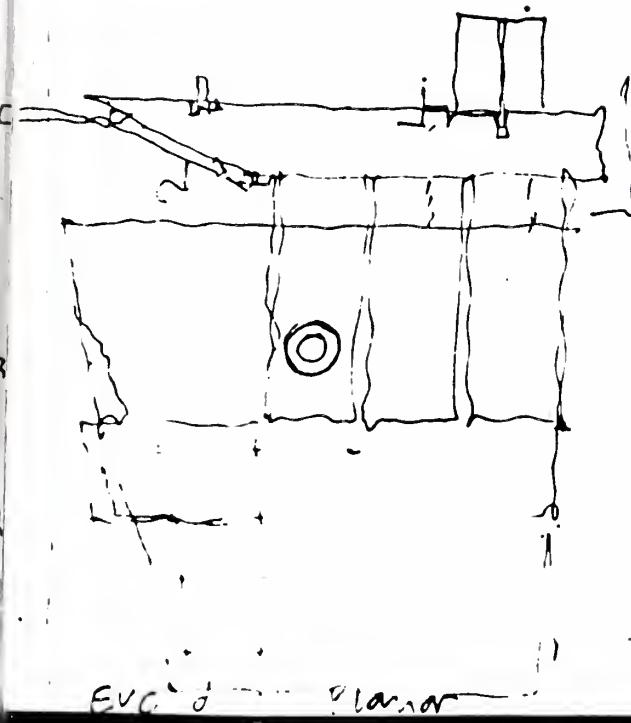
The second law of thermodynamics states that, in a system or continuum, there is, with time, an inevitable loss of order, a dynamic propagation of an Entropic state. I am inside a cloven space, aware of the boundary around me (our presumed square); will my mind be safe from degradation is it any different than if I am the continuum as the physicist knows I am.

GSB " An observer, since he distinguishes the space he occupies, is also a mark." A mark is a stated value. Our position in the cloven space is only relative to the boundary (square). The epistemological issue then is in the form of yet another question: what will be the intervening and conceptually synthetic referential substance? Where will it come from? what will its form be?

Injunction: Project the four boundary lines into surfaces of equal measurement along edges.

Neil Denari Jan. 1985





EVC's planar

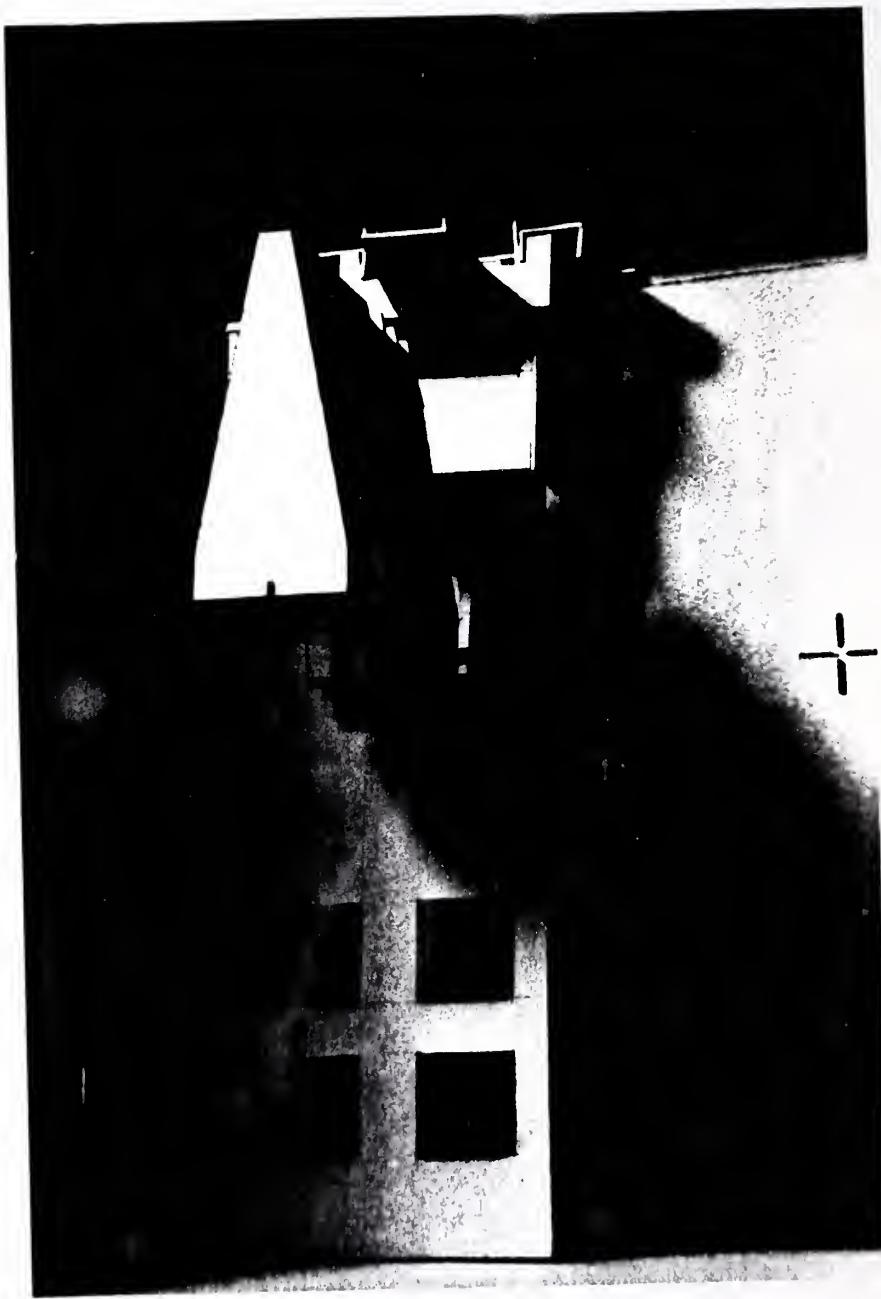


4 walls make a square. (HORZ)

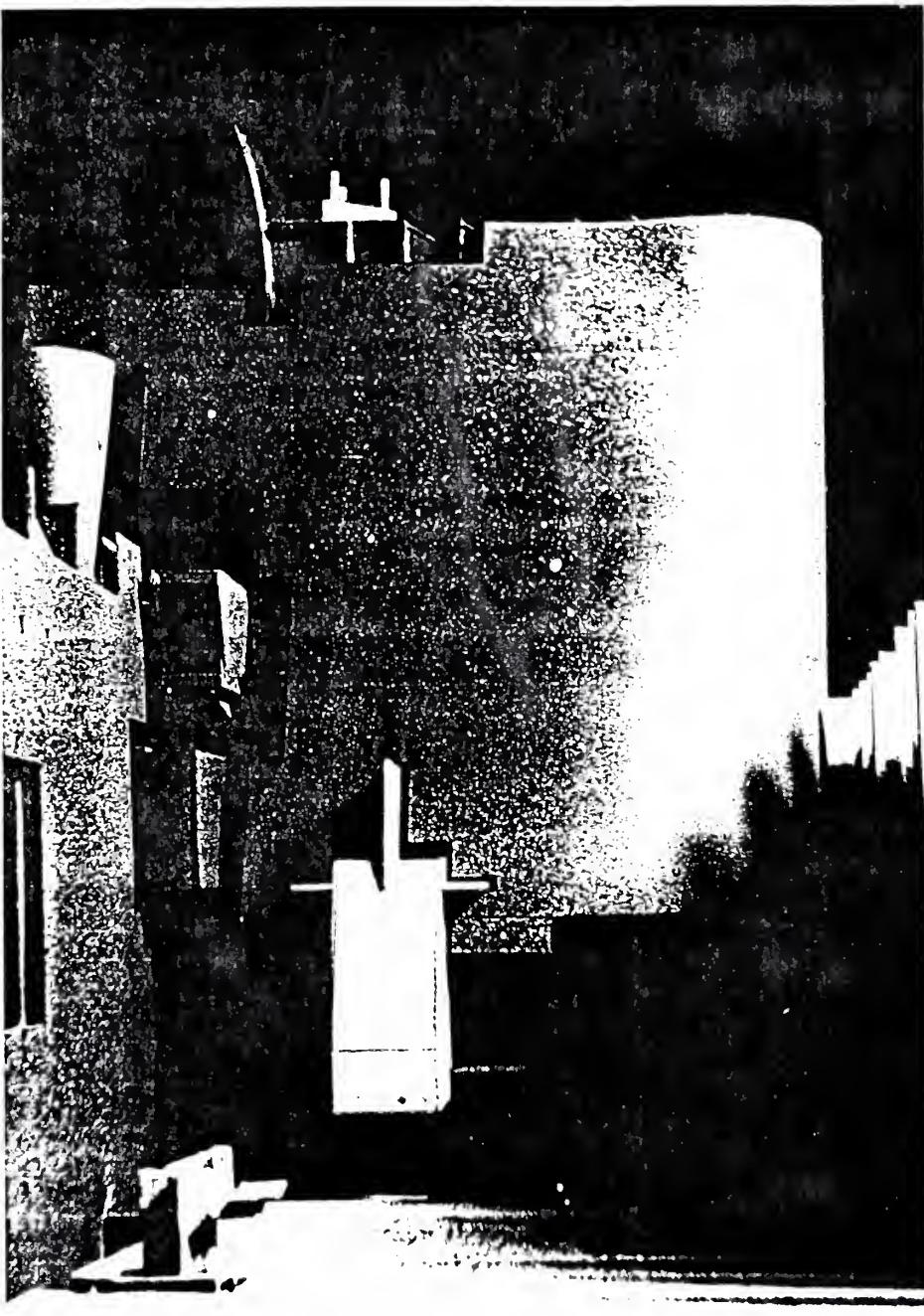
Heuristic Structure - 8405

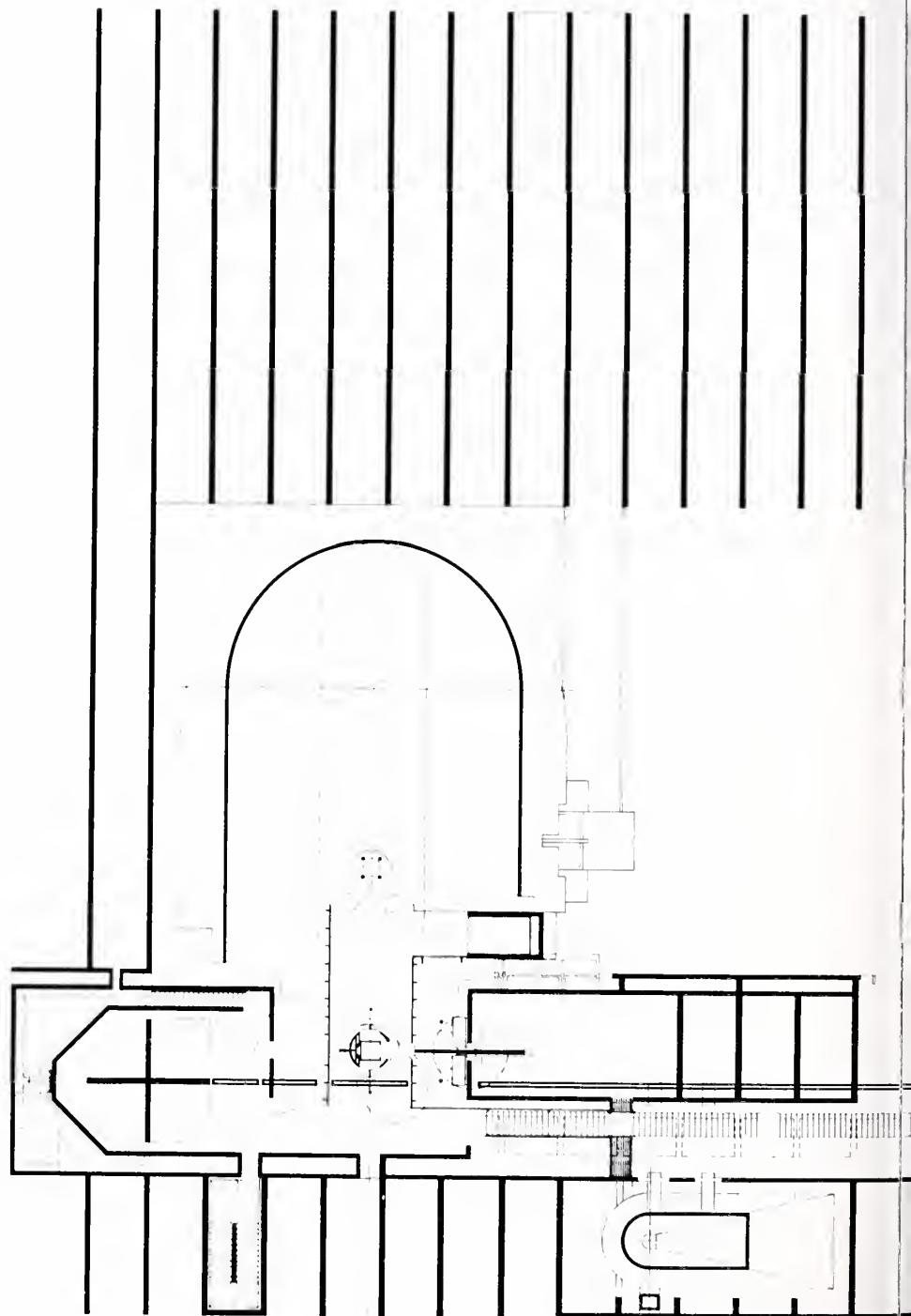


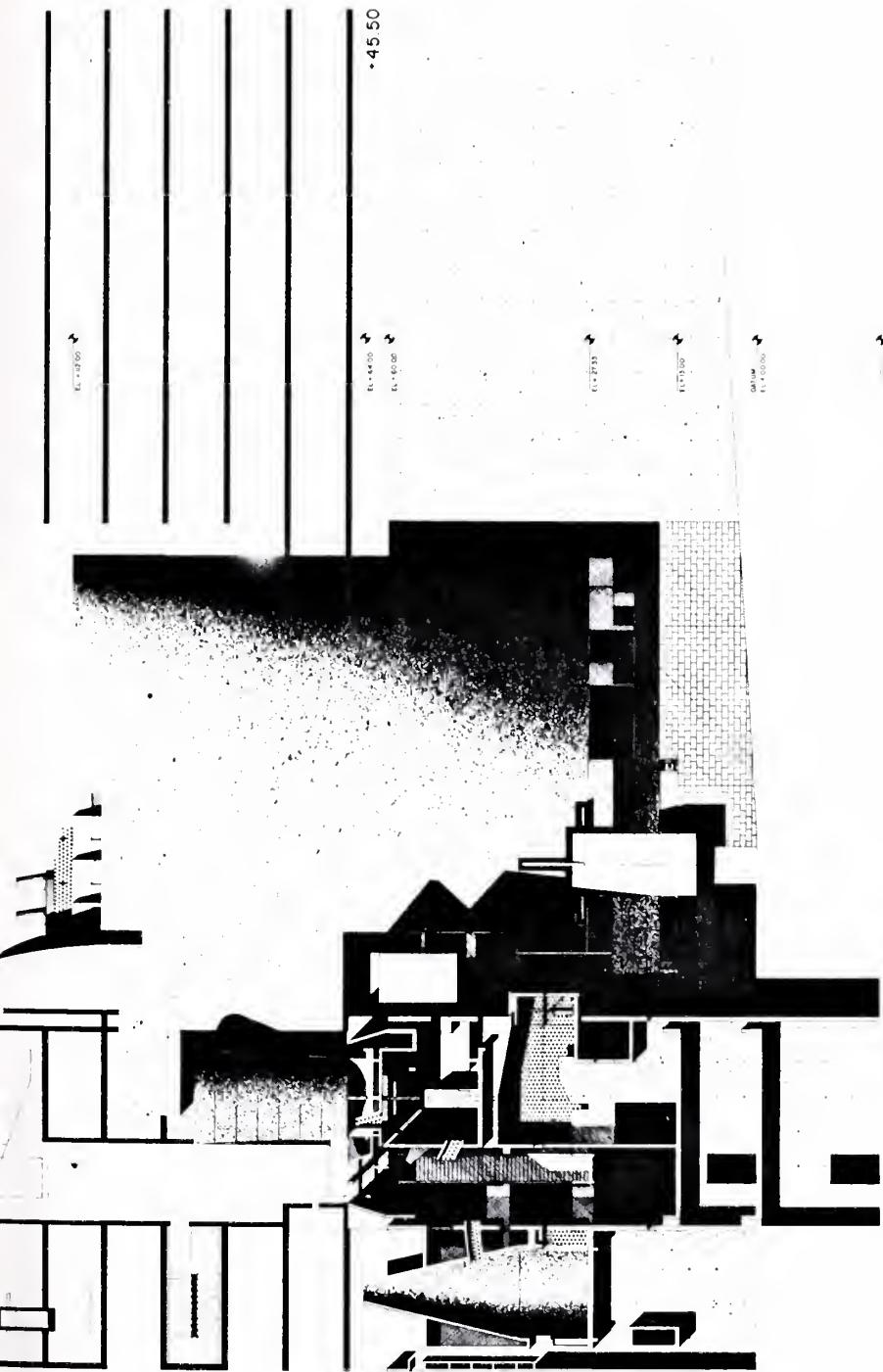
# Heuristic Structure - 8405



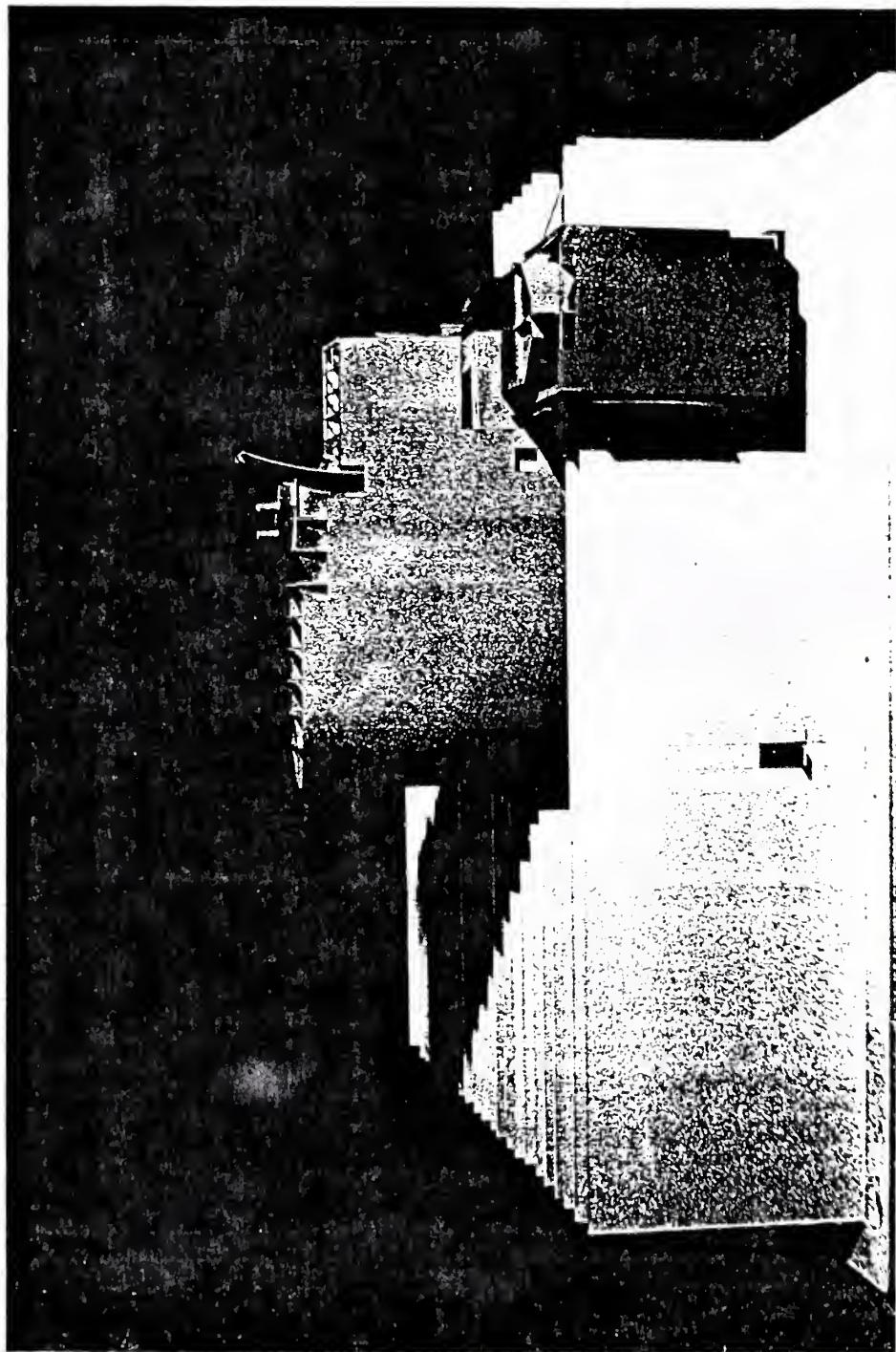
# Monastery

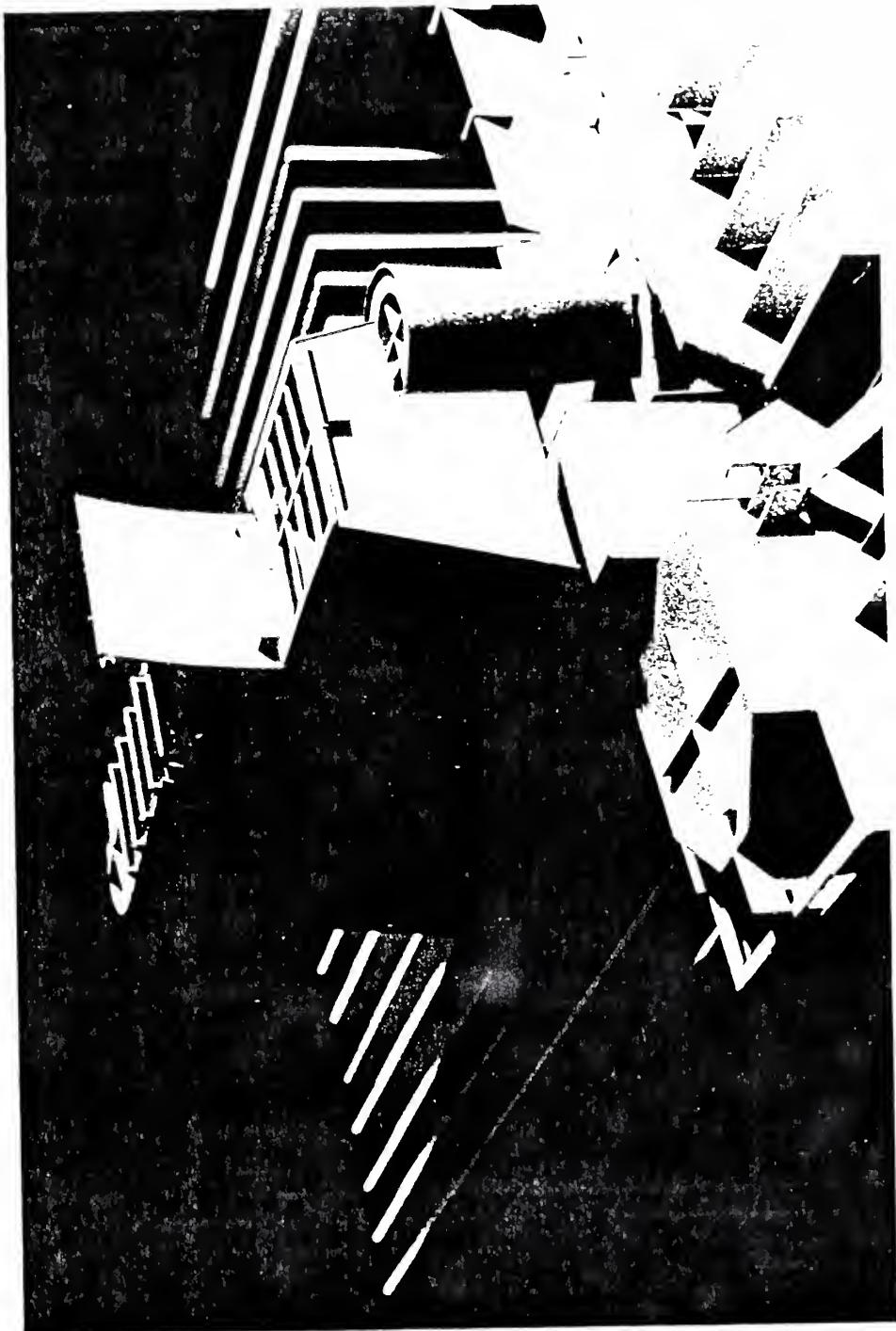






Monastery





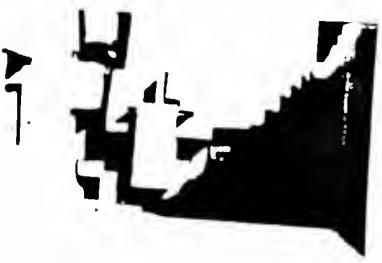


Site: Is a typical New York City block. 200 x 200 ft. The parallel walls open onto a major north/south avenue.

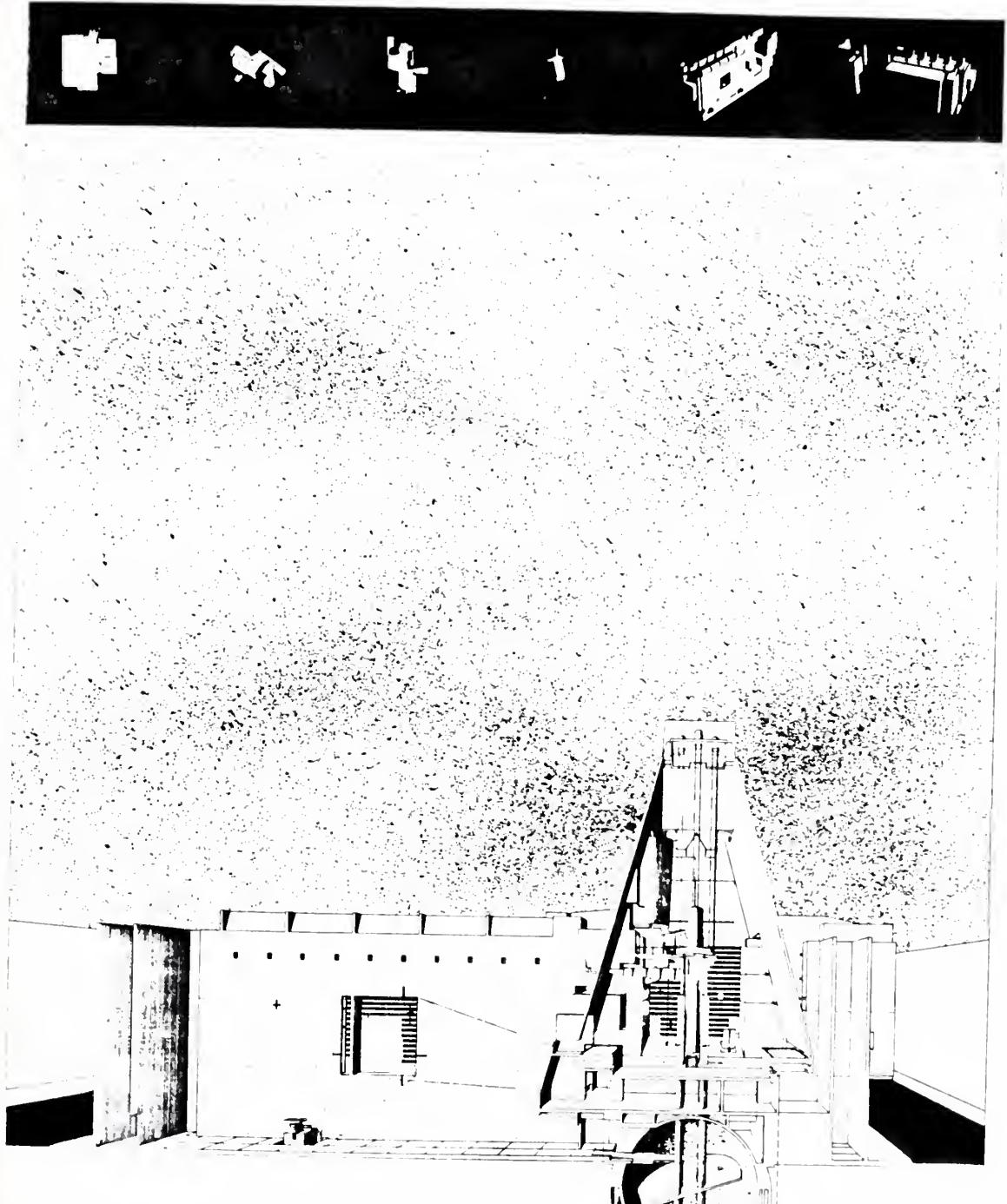
Program in north/south bar: Places of living, sleeping, business, and worship for the monks.

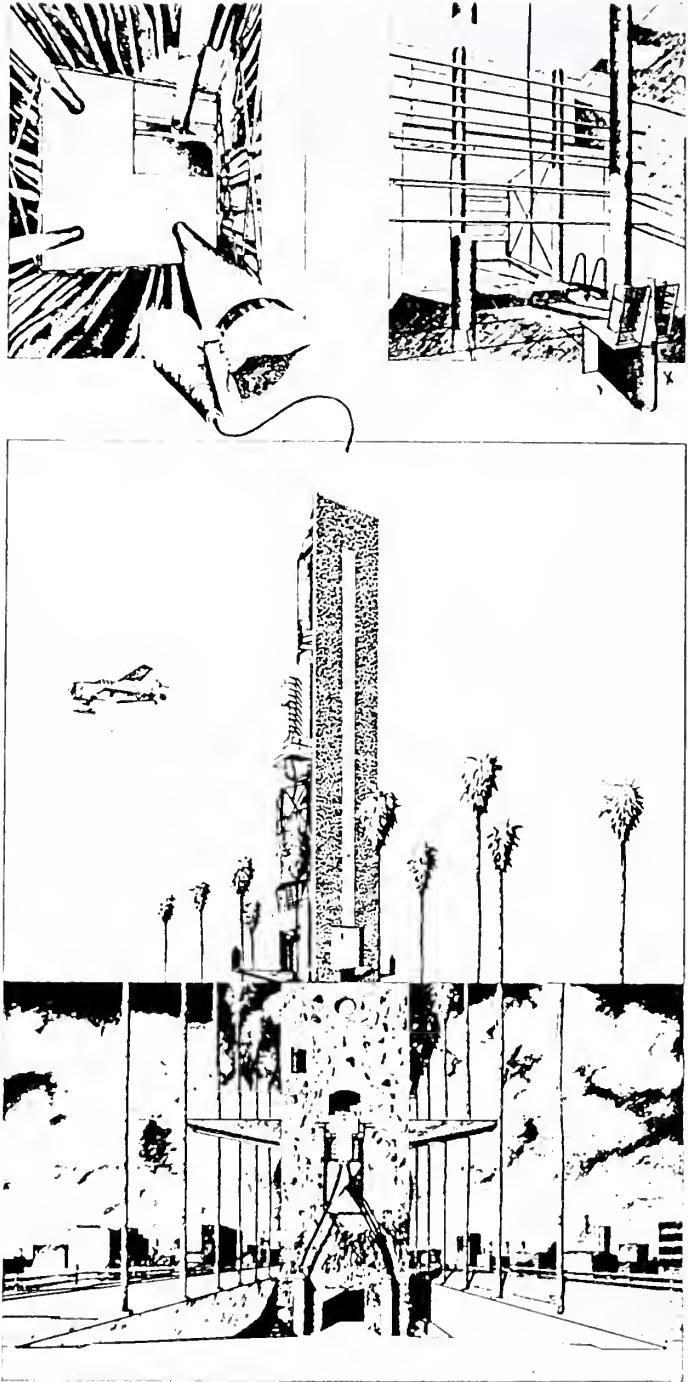
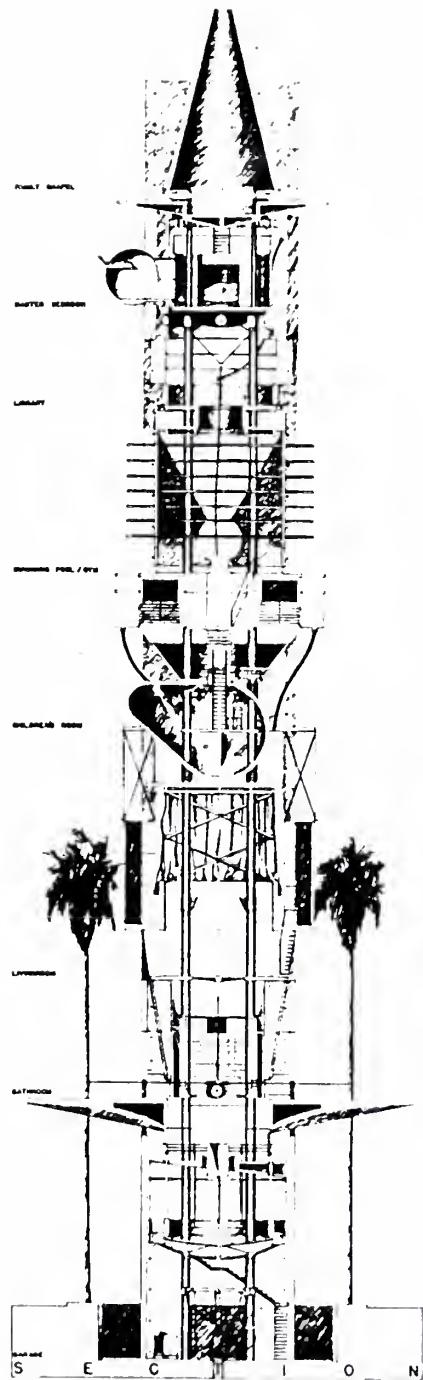
Program in east/west conic volume: Sanctuary of worship.

Program in sphere below the sanctuary: Confessional. Confessor stands on "diving board" while priest sits on the small cube protruding from tilted plane.



Monastery





III WA

JOH 21-0306 USA 50

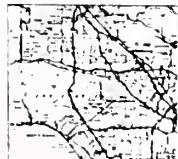
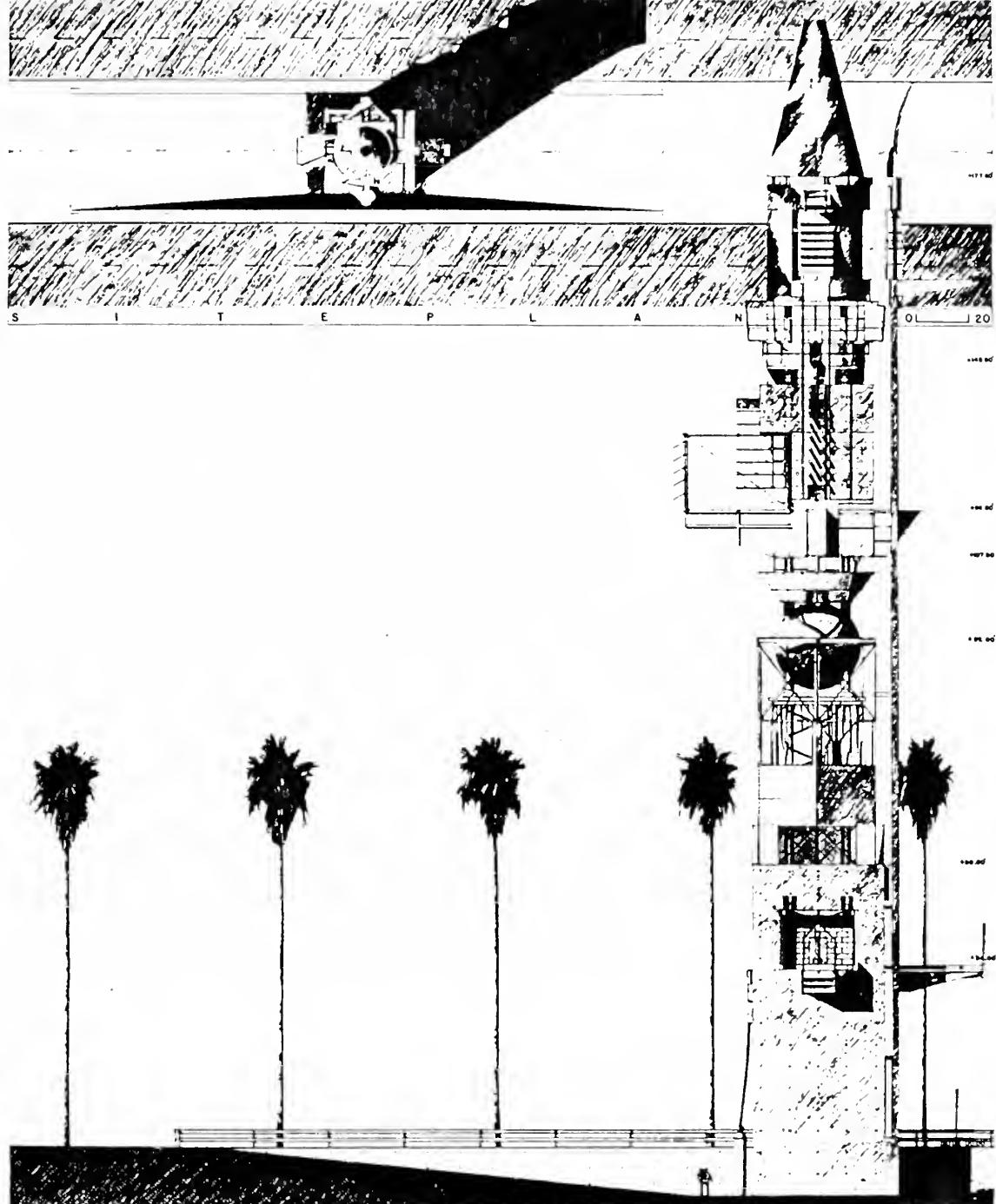
SHENZHEN RESIDENTIAL COMPETITION '03

A-02

SCALE AS NOTED

DESIGNED BY KHD

NEW YORK 1993



ETAL AND GLASS PIECES, WHICH ARE MATERIALS OF THE AUTOMOBILE, THE HOUSE, ETC., WHICH THESE TECHNOLOGICAL PRINCIPLES HAVE BEEN APPLIED TO. A STONE MONUMENT, A MATERIAL WHICH IS USED IN THE CONSTRUCTION OF BUILDINGS IN REAL LIFE, IS ANOTHER EXAMPLE OF THE USE OF THESE PRINCIPLES. THE HOUSE IS A STONE IN THE MANNER OF THE AUTOMOBILE, THE FATHER, MOTHER AND CHILDREN ARE MATERIALS OF THE HOUSE, ETC. THE HOUSE IS A MATERIAL WHICH IS USED IN THE CONSTRUCTION OF THE AUTOMOBILE, THE FATHER, MOTHER AND CHILDREN ARE MATERIALS WHICH ARE USED IN THE CONSTRUCTION OF THE HOUSE, ETC. AT THE SAME TIME, THE AUTOMOBILE, THE HOUSE, ETC., ARE MATERIALS WHICH ARE USED IN THE CONSTRUCTION OF THE FATHER, MOTHER AND CHILDREN, ETC.

# III WA

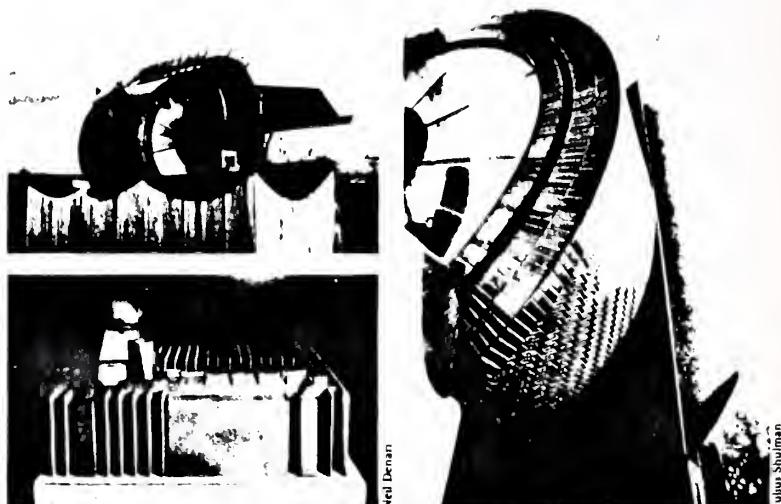
# Progressive Architecture

M A R C H 1 9 8 5

## Organicism: a neglected tradition

"The Tradition of Imagination in Architecture," at the Storefront for Art and Architecture, New York, featured the work of architects Bart Prince and Neil Denari.

Albuquerque-based Prince, a former apprentice and associate of the late Bruce Goff who is now completing the working drawings for Goff's last work, the Shin'enkan Museum, Los Angeles, shares his mentor's love of unusual materials and biomorphic forms. His 1978 Hanna Studio Addition in Albuquerque, for example, consists of two intersecting ellipsoids atop an existing flat-roofed adobe house. More sculpture than building, its curved forms suggest a flower or a seashell. Inside, carpeted surfaces follow the curve of the shell, merging floor with wall and ceiling.

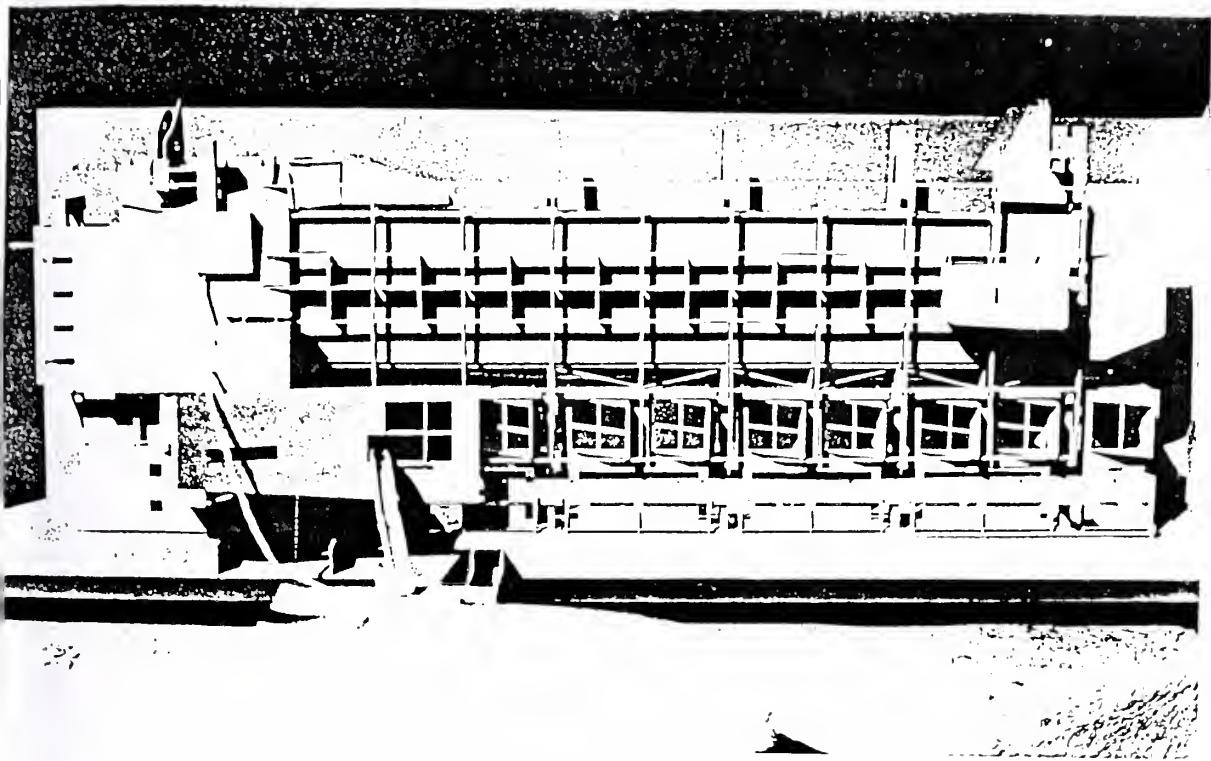


Neil Denari monastery project, 1985.

Above and above left: Bart Prince, Hanna Studio in Albuquerque, N.M.

Although organic architecture is presently out of vogue in some circles, it springs from an American tradition still popular in the Midwest and Southwest. While Prince professes a disregard for theory, his architecture has its own strong, polemical undercurrent.

In contrast, Neil Denari's three projects from invented programs demonstrate an overt concern with polemics. Combined with his preference for Platonic solids, this tendency results in a style that might be described as Goff meets Ledoux. Joanna Wissinger



**ADAM'S HOUSE IN PARADISE**

Tradition of Imagination in Architecture  
Duo Exhibition of  
BART PRINCE and NEIL DENARI

February 7-March 3, 1985

As our memories of Sullivan, Wright, and Kahn fade, American architecture has earned the role of the "Dallas" of the architectural world, built of disposable forms and counterfeited theories. As the will to create and imagine wains, American architecture is increasingly shaped by instrumental choices and unsavory compromises. The forms merely bystanding and unwilling to speak, creating vast boredom. Modernism, Minimalism, Conceptualism, and Post-anything is no longer a safe alibi, as we know they are just creatively bland.

The work of Neil Denari is in the tradition of imagination, in his search to discover the new(s) and rediscover the old(s). Denari's buildings, like quantum physics, are only predictable never definite. His simple individual forms are composited along axial spines, producing indefinite and complex shapes. Through imagination Denari is searching for new forms which will create a positive and active architecture for the 20th century America.

Kyong Park and Glenn Weiss

Neil Denari was born in 1957 in Fort Worth, Texas, and is a graduate of the GSD at Harvard in 1982. Denari last presented his work at the Architectural League of NYC, and in Storefront's Adams House in Paradise exhibition.

**STOREFRONT**  
Art and Architecture  
Kyong Park/Glenn Weiss 51 Prince, New York, NY 10012 212-431-5795